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incumbent of the post, seem to have been important factors in the choice. However, to-day warfare has been abolished by the white Government, the warrior chief no longer exists, and it is therefore difficult to get exact information on his role. But some idea of the type of warfare, which appears to have been on a rather small scale, may be gathered from a tale of fighting between Lesu and Tagam, the two former villages now making up Lesu. The people of Lesu were considered the best fighters of the two, and the Tagam people were much afraid of them. Because of their fear, Tagam members ran away to the village of Fakmalak, and while they were gone the Lesu people stole taro from the Tagam gardens and their pigs. This went on for some time, until the Lesu people notified the Tagam people, hiding at Fakmalak, that they were ready to make peace. Accordingly the Tagam people returned and there was an exchange of *tsera* (currency) between the two. (This is the first rite in peace-making.)

The day after their return the Tagam people went to their gardens in the bush, but their chief, Seiut, stayed at home in order to make a *kepkep* (breast ornament). The Lesu people, who were not honest in their talk about peace, now sent two men to kill Seiut. They came to his house and said that they would like to watch him work on the *kepkep*. He invited them in, and they killed him by cutting his head open and slashing his body. A few of the Tagam people, who remained at home, beat the *kolamuth* (hollowed tree-trunk used as a signalling drum), and the others returned from their gardens. When they found their chief dead, they were again afraid and wanted to run away back to Fakmalak. But Lemlum, the Lesu chief, said that now they had attained their object in killing Seiut, and that they were willing to have real peace. A big feast was made by the Lesu people, who gave uncooked taro and pig to the Tagam people. Another exchange of *tsera* also took place, followed by ritual

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854 mother are equally tender towards their child, as are also other male and female relatives. A man plays with his child for hours at a time, talking pure foolishness to the baby. One man was holding an infant who could not yet walk and telling her that by and by she would dance well, and that she would go into the bush and eat fruit from the trees. The reference to the infant's future is made laughingly and affectionately.

But this does not mean that the mother is not also an affectionate parent. As soon as she has returned from her garden she feeds the infant, and then it is her turn to fondle and play with him. When a woman holds a baby she usually balances herself first on one foot and then on the other, making a kind of rocking motion. She does this when she is nursing the child also.

The whole hamlet regards the youngest infant as its pet and plaything. Whenever there are a group of natives together, whether it is the women resting and chatting after their communal cooking, or the men idling on the sand, the child is tossed about from one to the other, fondled, patted, jumped up and down, and kissed (a pressing of the lips to the body with a clucking noise, resembling more an imitation of biting). Or they may croon one of the dance songs to the infant. Lullabies are the songs which accompany the ritual dances. The music and words have been handed down from generation to generation, and the infant hears them from his father, his mother, his grandmother, his aunts, uncles, and all the rest of the family. One woman in the hamlet where I lived was in the habit of lying on her back while her sister's infant, not yet able to walk, stood on her chest. The woman swayed the baby rhythmically as she sang to her.

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854 Although the infant is petted and fussed over by the whole community, he is remarkably unspoiled. The child cries when he is hungry and wants his mother's breast, but most

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437 birds sitting on the reef or in trees. The effect is really lovely,
535 and is much appreciated by the audience.[1]

As soon as the dance is over there is a feast inside the
437 enclosure for the men, and one outside for the women. At
537 the men's feast there are three pigs and much baked taro. The bundles of food are opened up and served in the usual fashion by "waiters" on leaves. Then payments of *tsera* are given to Palou, the owner of the *malanggan*, and each man making the payment makes a short speech telling what the payment is for and how much it is.[2] After this Ongas, the Luluai from Lesu, makes a speech reciting the incidents leading up to the present occasion: how Foinbi came and asked them to make a *malanggan*; how they made it; how they have now been paid for it; and how Penguli can no longer make this particular *malanggan*. Throughout all the speeches the name of the hamlet of Penguli, and not that of the village of Lesu, is used.

437 In the meantime, while the men are eating and making payments and speeches, the women have their feast outside the enclosure in a manner peculiar to this *malanggan*. They sit in a square formation on the bamboo logs which have been laid on the ground to mark an enclosed space. Some are inside serving the food. Inside the square a little tree, *numales*,
[201] has been stuck in the ground, from which is hung a scraped, uncooked taro, painted with red stripes. This is a sign that the payments have been made. In the distribution of the food, pig and taro, the Lesu women take the lead, although most of the food comes from the women of Logagon. When the women finish eating, they stand up and circle around the square where they have been feasting, and sing.

437 For the next few days, after these preliminary rites, everyone is quite busy with preparations for the future rites. Very early every morning the women go to the gardens, which are

[1] This rite is called *Baummaen*.
[2] All the payments will be described in detail later.